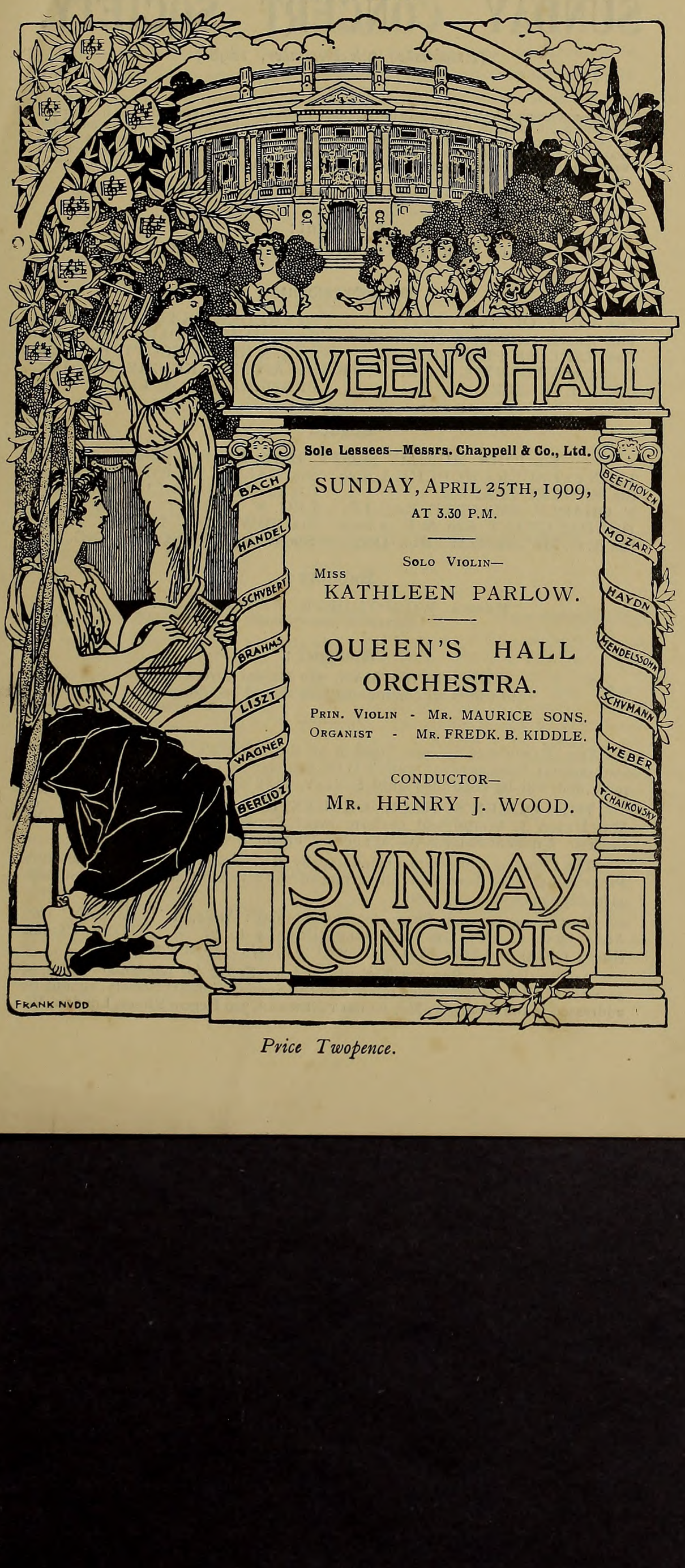THE SUNDAY CONCERT SOCIETY.

383RD CONCERT.



Sole Lessees—Messrs. Chappell & Co., Ltd.

SUNDAY, APRIL 25TH, 1909,

AT 3.30 P.M.

SOLO VIOLIN—

MISS KATHLEEN PARLOW.

QUEEN'S HALL ORCHESTRA.

PRIN. VIOLIN - MR. MAURICE SONS.
ORGANIST - MR. FREDK. B. KIDDLE.

CONDUCTOR—

MR. HENRY J. WOOD.

Price Twopence.

THE

SUNDAY CONCERT SOCIETY.

(Established 9th December, 1898.)

Formed—not for purposes of profit—to provide such Concerts on Sundays as the law may permit. No dividend, gift, division, or bonus in money may be made by the Society amongst its members. Any surplus of receipts from the Concerts, after discharge of the necessary expenses, and making provision for a Reserve Fund for contingencies in the future, will be applied towards such charitable or other public purposes as the Council of the Society may from time to time determine.

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(to whom all communications should be addressed).

THE ELEVENTH SEASON (1908-9) of the Society's SUNDAY AFTERNOON ORCHESTRAL CONCERTS at QUEEN'S HALL commenced on SUNDAY, OCTOBER 4th, 1908, and will be continued until SUNDAY, MAY 23rd, 1909.

THE QUEEN'S HALL ORCHESTRA (under the direction of MR. HENRY J. WOOD) will perform every Sunday Afternoon throughout the Season. Eminent Soloists (vocal and instrumental) will also appear.

The Concerts will commence punctually at 3.30 p.m. each Sunday; and the Programmes have been carefully arranged so that each Concert may terminate as nearly as possible at 5 p.m.

PRICES OF SINGLE SEATS for any Sunday: AREA, 1/-; BALCONY, 1/6; AREA STALLS, 2/6; GRAND CIRCLE (Rows 4 to 7), 3/-; GRAND CIRCLE (Rows 1 to 3) and SOFA STALLS (Rows 1 to 4), 5/-. Admission Free.

Applications for **Season Tickets** and for **Seats** for particular Concerts, as well as all correspondence relative to the Sunday Concert Society, should be addressed to the Manager, Mr. ROBERT NEWMAN, 320 Regent Street, London, W.

NOTICE.

In order to promote the comfort of Visitors who are already in their seats, and to enable the Audience to listen without interruption to the pieces performed, it is essential that the doors leading into the Auditorium should be kept closed during the performance of each item or movement on the Programme.

Patrons of the Concerts will greatly oblige the Management by giving their assistance in carrying out this Regulation.

Members of the Audience desirous of leaving before the termination of the Concert are politely requested to do so between the items in the Programme.

PROGRAMME

FOR SUNDAY AFTERNOON,

APRIL 25th, 1909.

Descriptive Notes (which are copyright) by Mrs. ROSA NEWMARCH.

Dream Pantomime (*Hänsel und Gretel*) - - *Humperdinck* (1854)

"Hänsel und Gretel," the first and most popular of Humperdinck's operas, was first performed at Weimar in 1893. The work, which is both natural and complex, a children's tale which the composer has clothed with music "for children and grown-up people," took the public by storm, and was heard in London in the winter of 1894-5. As regards his use of *leitmotifs* and the important rôle of the orchestra in his opera, Humperdinck may be considered a follower of Wagnerian methods, but—to quote a French critic upon this most German of composers—his melodic inspiration is not derived from the creator of the Ring. Occasionally, according to M. Camille Bellaigue, he reminds us that he is "the grandson of Schubert," and more constantly that he is "the great-grandson of Haydn and Mozart"—the German Mozart of "The Magic Flute."

"His melodies are the exact opposite to those of Wagner . . . Instead of interminable melody, Humperdinck's are the definite melodies of fixed form, concrete, and, as it were, plastic, which are derived from songs and dances, easy to grasp and—shame!—but delicious shame!—easy to remember and hum as we leave the theatre."

The instrumental epilogue known as "The Dream-Pantomime" occurs at the end of the second act of the opera. The children, having been scolded by their mother, run into the wood and are lost there. Night comes on and they feel frightened; but after having sung a hymn they lie down to sleep, and presently the angels descend a shining ladder from heaven and watch over them till morning. The music which represents this scene is based on two themes, one being a cradle-song and the other a prayer in the form of a chorale.

SUITE from the Ballet "Casse-Noisette" (Op. 71a) - *Tchaikovsky* (1840-93)

Celesta - MR. FREDK. B. KIDDLE.

Early in 1891, Tchaikovsky was commissioned to write an opera and a ballet for the Opera of St. Petersburg. The subject suggested for the latter was "Casse-Noisette," founded with many modifications upon Hoffmann's tale "The Nutcracker and the Mouse-King." Tchaikovsky was not very pleased with this choice; but, pending his departure for America, he was altogether doubtful as to the possibility of fulfilling either of these commissions in time. Once he had started composing the Ballet he became more reconciled to the subject, and a considerable portion of the work was finished during the early spring while he was working quietly in his country home at Frolovskoe. One pathetic reference to the Ballet appears in the last letter he wrote before sailing for America. It was written on the eve of his departure for Le Havre, immediately after having learnt of the death of his sister, to whom he was deeply attached: "For God's sake write all details (about her) to New York. To-day, even more than yesterday, I feel the impossibility of depicting in music the Sugar-plum Fairy." But on his return to Russia in June he took up the work with renewed zest, and wrote to his publisher Jurgenson that he had heard a new instrument in Paris, the "Celesta-Mustel," which he intended to introduce into the new work, adding that he wished to be the first to secure "the novel effect" which would undoubtedly make "a tremendous sensation." The Suite which Tchaikovsky arranged from this Ballet was heard in St. Petersburg in March, 1892. The first performance in England took place at a Promenade Concert in 1896.

1. *Miniature Overture.*—This movement is like a delicate pastel drawing, its orchestral tinting being of the clearest and softest. The violoncellos and basses take no part in it, the violas representing the "grave" strings. These, with the first and second violins, are divided into six parts. The Overture is based on two themes: the first, given out by the violins, has a quaint, slightly rococo grace; the second—also started by the violins—is in distinct contrast.

2. Six characteristic Dances:

(*a*) *March.*—The assemblage of wedding-guests. The clarinets, trumpets, and horns state the first part of the theme, which is then continued by the strings. To this succeeds a figure in semiquavers, after which the first theme is repeated and worked out with much effective orchestration.

(*b*) *The Dance of the Sugar-Plum Fairy.*—The limpid melody is given out by the celesta, and seems to drop note by note like the tinkle of dewdrops falling from a rose-leaf. It is accompanied by the strings *pizzicato*. A phrase for clarinet affords a welcome relief to what, for all its daintiness, might otherwise prove an insipid colour scheme.

(*c*) *The Trepak*, though full of gaiety, is kept well within the frame of the whole picture. Its wildness never exceeds the bounds of propriety. It is a trepak for "Toffee-Town"; for high-spirited dolls and lively fairies. There were no real peasants in Hoffmann's Toy Land.

(*d*) *The Arabian Dance*, with its lazy oriental grace and melancholy, offers a piquant contrast to the foregoing. It begins with a characteristic "drone" accompaniment, over which we soon hear an Eastern melody that starts in the clarinet and is completed by the violins.

(*e*) *Chinese Dance.*—This is a gem of fantastic humour. It opens with a monotonous accompaniment in the bassoons which is maintained throughout the entire movement. The flute then gives out the theme, starting with an upward scale, followed by a trill, the grotesque effect of which cannot be described in words. The movement breaks off with an abruptness which suggests that someone's boot accelerated the departure of the Chinese musicians.

(*f*) *Reed-pipe Dance.*—The graceful melody of this dance is allotted to three flutes. To this succeeds a contrasting theme for trumpets, after which the first subject is repeated.

3. *Flower Valse.*—Several themes are employed in this movement, the principal of which is given out by the clarinet immediately after the *cadenza* for harp.

Concerto in D for Violin & Orchestra (Op. 35) *Tchaikovsky* (1840 93)

Solo Violin—Miss KATHLEEN PARLOW.

1. Allegro moderato—Moderato assai.
2. Andante.
3. Allegro vivacissimo.

Tchaikovsky first mentions this work in a letter to Nadejda von Meck dated Clarens, March 19th, 1878: "The sonata (for pianoforte in G major, Op. 37) and the concerto interest me greatly," he says. "For the first time in my life I have begun to work on a new piece before finishing the one on hand. . . . I could not resist the pleasure of sketching out the concerto, and allowed myself to be so carried away that the sonata has been set aside." A week later he tells his publisher, P. Jurgenson, that the violin concerto is rapidly nearing completion. "I hit upon the idea quite accidentally, began to work at it, was completely carried away—and now the sketch is all but finished."

The Concerto was originally dedicated to Leopold Auer, who failed to appreciate its brilliant possibilities, and shirked its first performance in St. Petersburg, just as Nicholas Rubinstein had evaded the production of the Pianoforte Concerto in B flat minor in Moscow. It is fair to add that in later years Auer—like Rubinstein—recanted his unfavourable opinion and became one of the finest exponents of the work. Meanwhile Adolphe Brodsky had recognized its merits and overcome its difficulties, and in December, 1881, he resolved to bring it out at one of the Philharmonic Concerts in Vienna. Few, if any, of Tchaikovsky's works received their first performance outside Russia, and the reception accorded to the Violin Concerto was such as to make him regret the unusual occurrence. The quality of Hanslick's vituperation is now common knowledge, and, with two exceptions, the rest of the press followed his lead. Still suffering from this *peine forte et dure*, and filled with gratitude to Brodsky for his courage and sympathy, Tchaikovsky substituted his name for Auer's in the dedication of the work.

1. The orchestral Introduction opens with an unaccompanied phrase for the first violins which at once awakens interest, but does not fulfil any thematic function in the movement to come. At the tenth bar the violins introduce a figure which adumbrates the leading subject of the *Allegro*. This is ushered in by a passage for the solo-instrument which forthwith proceeds to state the principal theme, accompanied *pizzicato* by the lower strings. When this has been announced the solo violin has a preliminary *cadenza*—constructed upon a new figure—of which florid chromatic passages form the chief feature. In the course of this the principal subject is repeated by the orchestra. An *arpeggio* passage in semiquavers introduces the second subject—of Mozartian limpidity—also given out by the soloist. Full and brilliant treatment of this brings the first part of the movement to a close. In the second section (*Moderato assai*) the principal theme recurs *fortissimo* in the orchestra, the wood-wind accompanying it in a figure of march-like rhythm. After much showy writing for the solo-instrument and a return of the leading subject, comes the true *cadenza*, written by Tchaikovsky himself. This is of moderate length. During the recapitulation, the solo-instrument is almost increasingly in evidence. A brilliant and energetic *Coda*, in which the *tempo* becomes continuously accelerated, brings the movement to an end.

2. *Canzonetta* (*Andante*, 3-4).—A short, tranquil introduction for wood-wind precedes the announcement by the solo violin of the plaintive air in G minor which forms the sole theme of this movement. It has something of the sentimental

melancholy of a Malo-Russian folk-song. The flute plays charmingly with a fragment of this song. The treatment is simple, and no explanations are necessary to the enjoyment of the movement. A figure appears in the *Coda* which heralds the principal subject of the *Finale*.

3. *Finale* (*Allegro vivacissimo*, D major, 2-4).—It was this movement, with its abounding vitality and frankly Russian aroma, which in the first instance literally "stank in the nostrils" of pedantic critics. After sixteen bars of orchestral introduction the solo-instrument gives out a lively dance-theme and discourses upon it, the orchestra having a light accompaniment meanwhile. An ascending scale-passage for the solo violin introduces a second subject with scarcely less gaiety and swing than the first. On these two folk-dance tunes—purely Russian in spirit, but original in invention—Tchaikovsky has built a movement the brightness and infectious gaiety of which would probably have delighted Beethoven as much as it shocked Hanslick.

Humoresque - - "Under the Clock" - *Mackenzie* (1847)

This is the first movement from a "topical and topographical" Suite for orchestra, Op. 64, heard in London for the first time at a Philharmonic Concert, March 12, 1903, when it was conducted by the composer.

The orchestra employed is a very full one, especially as regards percussion instruments, which include kettledrums, side-drum, triangle, bass drum, cymbals, gong, glockenspiel. There is also a part for organ ad lib. The Clock in question is "Big Ben," as we learn from the opening theme—the Westminster Chimes—given out immediately by the bassoons and strings *pizzicato*. This theme, with many rhythmic modifications, forms the ground-bass upon which the composer has constructed a series of variations grave and gay, incidents seen by the large and benevolent eye of the Clock in the course of a day's work.

1. After the "chime-bass" has been announced, we have a section (*A*) in which the theme of the succeeding Variations is heard (*Grave*) above it. As to the Variations, twenty-three in number, it is practically impossible to describe them in detail. *B* is for organ, and reminds us of the proximity of the Abbey. *C* is of the nature of a chant (*Solenne*). *D* (*Più mosso, staccato*) introduces the glockenspiel, and reproduces very cleverly the effect of bells. With this (*Allegretto*) we have a change in the spirit of the Variations, and we seem to have quitted the sacred precincts for the gayer atmosphere of the Park. *I* (*Marziale, marcato*) speaks for itself, and its military nature is maintained in the following variation (*K*), in which the theme is allotted to piccolo, accompanied by the side-drum. With the repetition, we hear the composer's "Coronation March," given out by the full orchestra beneath the shrill strains of the fife-and-drum band. *L* is a dialogue of unmistakable significance, interrupted by the approach of more military—a cavalry regiment. *N*, while retaining much of the martial character of its predecessors, is said also to give a picture of the river.

And so they continue: some exceedingly humorous, and others in which humour is blent with pathos. At the close of the movement "Big Ben" breaks in with a solemn reminder upon these varied scenes of daily life. Night is falling on the parks and the streets, and above the deadened sound of distant traffic ring out certain familiar street cries. Neither "Big Ben" nor any of the pomps and vanities of the Metropolis avail against "the last word" of the irrepressible urchin.

Song of the Rhine-daughters (*Götterdämmerung*) *Wagner* (1813-83)

This episode occurs in Act III. of "Die Götterdämmerung," when Siegfried, having left his companions in the chase, wanders to the banks of the Rhine. As he stands on a rock overhanging the river, the Rhine-daughters presently emerge from the translucent waters and warn him of his tragic destiny, urging him to restore the Ring. Siegfried ignores their warning. The first theme to be recognized is Siegfried's horn-call. The call of Hagen to Gunther's vassals is also heard. Presently allusions to the "Nature" theme from "Das Rheingold" appear, followed by the Song of the Rhine-daughters from the opening scene of the same. The horns of Siegfried and Hagen are constantly recurring. When the Rhine-maidens warn the hero of his impending doom, the Nibelung theme is heard in the violoncellos combined with the Rhinegold motive in the wood-wind and horns. Besides these themes, we are reminded of the joyous cry of the Rhine-daughters, from the trio in the first scene of "The Rhinegold," when the sun comes out and flashes on the golden summit of the rock. A return to Siegfried's horn-call in an augmented version brings the excerpt to an end. The arrangement is by the late Hermann Zumpe.

Huldigungsmarsch (March of Homage) - - *Wagner* (1813-83)

The year 1861 saw the failure of "Tannhäuser" in Paris, and by 1862 Wagner's pecuniary position was at its worst. "Tristan and Isolde" was pronounced utterly impracticable for the stage, and there seemed no future for "The Mastersingers." Burdened with debt and pursued by creditors, Wagner resolved to take refuge in Russia, where Berlioz had also gone to repair his fortunes a few years earlier. It was in this darkest hour that the "kingly friend" held up the lamp of hope to the musician. As Crown Prince—when at the age of fifteen he first heard "Lohengrin"—Ludwig of Bavaria had conceived a romantic enthusiasm for Wagner. His first act on ascending the throne was to invite the master to Munich, there to carry on his work in the sunny atmosphere of royal protection. Wagner, when he planned the "Nibelungen Ring," had declared that only a monarch could make the realization of his dreams possible. The King—dreamt of, invoked, but scarcely expected—had come at last. A veritable King of fairy-lore; a beautiful and impulsive youth of eighteen who gave all and exacted nothing in return for his favours.

In the summer of 1864, these two retired to enjoy their ecstatic friendship and transcendent dreams of a future art in the congenial surroundings of Ludwig's lovely seat on Lake Starnberg. Here, in the full flush of his gratitude and new-found ease of life, Wagner composed the Huldigungsmarsch in honour of his patron.

The March was originally scored for a military band, the concert-room version having been begun by Wagner and eventually carried out by Raff. It was played on the occasion of the laying of the foundation-stone of the new opera-house at Bayreuth in May, 1872. The thematic material from which the March is constructed consists of an introductory section; a fanfare of some length in the brass; a broad and inspiriting theme which is really the principal subject. Here, as in the Kaisermarsch, Wagner departs from the conventional march-form. The customary *Trio* is lacking, and the piece is worked out like a symphonic poem.

PROGRAMMES OF
FORTHCOMING SUNDAY CONCERTS.

(Subject to Slight Alteration.)

The Queen's Hall Orchestra.

Conductor - Mr. HENRY J. WOOD.

(31) **MAY 2nd, 1909, at 3.30 p.m.**

(Anniversary of the death of Meyerbeer, 1864.)

ENTR'ACTE AND MARCHE INDIENNE (*L'Africaine*, Act IV.) *Meyerbeer*
RECIT. AND ARIA "O tu, Palermo" (*I Vespri Siciliani*) - *Verdi*
SYMPHONY No. 6, in B minor (Pathétique) - - *Tchaikovsky*
SONG - - - "Unto my foe" - - *Holbrooke*
SYMPHONIC POEM - Finlandia - - - *Sibelius*

Vocalist - Mr. DALTON BAKER.

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(32) **MAY 9th, 1909, at 3.30 p.m.**

ENTRANCE OF THE GODS INTO WALHALLA (*Das Rheingold*) *Wagner*
PRELUDE TO ACT II. (*The Wreckers*) - - - *Ethel Smyth*
CONCERTO No. 5, in E flat (Emperor), for Pianoforte and Orchestra *Beethoven*
SIEGFRIED'S JOURNEY TO THE RHINE (*Götterdämmerung*) *Wagner*
PRELUDE - - - Parsifal - - - *Wagner*

Solo Pianoforte - Miss FANNY DAVIES.

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(33) **MAY 16th, 1909, at 3.30 p.m.**

OVERTURE - - Hänsel und Gretel - - *Humperdinck*
PRELUDE TO ACT III. (*Tristan und Isolde*) - - *Wagner*
Cor Anglais Solo - Mr. H. H. STANISLAUS.
COMEDY OVERTURE The Pierrot of the Minute *Granville Bantock*
CONCERTO No. 1, in B flat minor, for Pianoforte and Orchestra *Tchaikovsky*
BARCAROLLE (*Tales of Hoffmann*) - - - *Offenbach*
PRELUDE TO ACT III. (*Tannhäuser*) - - - *Wagner*
(Original Version.)

Solo Pianoforte - Miss MATHILDE VERNE.

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(34) **MAY 23rd, 1909, at 3.30 p.m.**

(Last Concert of Eleventh Season.)

OVERTURE - - William Tell - - *Rossini*
HUNGARIAN RHAPSODY No. 2, in D minor and G - *Liszt*
ARIA - "Ocean, thou mighty monster" (*Oberon*) - *Weber*
PRELUDE - - - Lohengrin - - - *Wagner*
SUITE - - - Carmen - - - *Bizet*
SONG
SYMPHONIC POEM - Danse Macabre - - *Saint-Saëns*
OVERTURE - Die Meistersinger - - *Wagner*

GOD SAVE THE KING.

Vocalist - Miss EDITH EVANS.

Applications for Tickets, and **all Correspondence** relative to the Society's Concerts, should be addressed to the **Manager** of the Society,

ROBERT NEWMAN, 320 Regent Street, W.

Queen's Hall Orchestra Endowment Fund.

(Founded 1906.)

To provide for the Endowment of Members, when they retire from the Queen's Hall Orchestra, by subscriptions of the Members, with the aid of Donations, etc.

QUEEN'S HALL

(Sole Lessees - Messrs. Chappell & Co., Ltd.)

QUEEN'S HALL ORCHESTRA

ENDOWMENT-FUND CONCERT

TUESDAY NEXT, APRIL 27th, 1909,

at 3 p.m.

MARCH Pomp and Circumstance (No. 4, in G) - *Elgar*
SUITE - Peer Gynt (No. 1) - - *Grieg*
ARIA - "O amantissime sponse Jesu" *Christian Ritter*
CONCERTO in E minor for Violin and Orchestra *Mendelssohn*
SYMPHONY No. 5, in C minor - - *Beethoven*
SEA PICTURES (from Cycle of Five Songs) - *Elgar*
NOCTURNE - "Fêtes" - - *Debussy*
(By special request.)
INTRODUCTION AND RONDO CAPRICCIOSO
for Violin and Orchestra - - *Saint-Saëns*
OVERTURE - "1812" - *Tchaikovsky*

Organist - Mr. FREDK. B. KIDDLE.

Miss MURIEL FOSTER

(Mrs. Ludovic Goetz)
has kindly consented to sing.

LADY SPEYER

has kindly consented to play the Violin.

Conductor—

Mr. HENRY J. WOOD

(who has kindly given his services).

TICKETS—Reserved, 10/6, 7/6, 5/- ; Unreserved, 2/6.

All the 1/- Tickets are sold.

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ROBERT NEWMAN, Manager.

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FOR

VIOLIN and PIANOFORTE

AT

QUEEN'S HALL

(Sole Lessees - Messrs. CHAPPELL & Co., Ltd.)

ON

MAY 5th, at 3 p.m.

SONATA in D major, No. 30 - - -	*Mozart*
SONATA in D minor (Op. 121) - - -	*Schumann*
SONATA in A major (Kreutzer) (Op. 47) - -	*Beethoven*

MAY 12th, at 3 p.m.

SONATA in G major, No. 6 - - -	*Bach*
SONATA in E minor (Op. 24) - - -	*Lazzari*
SONATA in A major - - - -	*César Franck*

MAY 19th, at 3 p.m.

SONATA in A major (Op. 12, No. 2) - -	*Beethoven*
SONATA in C minor (Op. 30, No. 2) - -	*Beethoven*
SONATA (to be selected later) - - -	*Beethoven*

Solo Violin - M. EUGÈNE YSAŸE.

Solo Pianoforte M. RAOUL PUGNO.

PLEYEL GRAND PIANOFORTE.

TICKETS---Reserved, 10/6, 7/6, 5/-. Unreserved, 2/6.

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